

THE EYE SHIELD



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CONTENTS

[Message From Me:](#) Featuring Knightmare QI.

[Remember This?:](#) Dwarf Tunnels.

[The Top is High:](#) Another of my little rants.

[Adventure Time:](#) With Ross Thompson.

[Puzzle Page 1:](#) Death Quotes II.

[When We Were Very Young:](#) With Gehr "Lex" Luthor.

[Classic Quest:](#) Simon, Deborah, Mark and Claire.

[Creature Feature:](#) Giant cats.

[Liam's Big Three:](#) Liam Callaghan with more kids' show musings.

[Remember Him?:](#) Gibbet.

[Knightmare Locations:](#) Weald and Downland Open Air Museum.

[For Dungeon and Dungeon Master:](#) Chapter Two.

[Kids' TV Shows I Grew Up With:](#) Grange Hill.

[Puzzle Page 2:](#) Death Threats II.

[Scandinavian Knightmares:](#) Chapter Five.

[Poetry Corner:](#) Nathan.

[Puzzle Answers.](#)

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MESSAGE FROM ME

Welcome to issue 56 of The Eye Shield. You may notice something of an abundance of kids' TV show nostalgia articles in this issue. As I have mentioned before, I absolutely love a quick stroll down the kids' show section of Memory Lane, and now it seems that much of the country is in a similarly nostalgic mood, thanks in no small part to the recent deaths of kids' TV legends Oliver Postgate and Tony Hart.

Tony Hart has been hailed as the man who's instilled an interest in art in more children than anyone else. This is an honour he certainly deserves. As I have mentioned before, I have absolutely no aptitude for any form of art, yet I remember that after watching an episode of Hart Beat many years ago, I felt inspired to attempt to draw a railway viaduct using a vanishing point, just as Tony Hart had demonstrated. My effort wasn't really very good, but it was yet another piece of art that was brought into existence purely because of the great man himself. Kudos to you, Tony Hart, wherever you are!

When Oliver Postgate died a couple of months ago, the television was inundated with people in their thirties (the children of the 1970s) saying how wonderful they thought the likes of Bagpuss, The Clangers and Ivor the Engine were, which just goes to prove how much of a lasting impression our early childhood television experiences can have on our lives. As a child of the '80s, I have similar feelings of fond nostalgia for shows such as Chock-A-Block, Fingermouse, Bertha and Pie in the Sky, so you can imagine how thrilled I am that Gehn "Lex" Luthor has undertaken to write a series of nostalgia articles examining these "See-Saw" shows for TES!

In the first instalment of *When We Were Very Young* (sue me if you dare, A. A. Milne!) Gehn examines the five See-Saw shows he remembers most fondly, while in the first part of *Liam's Big Three*, Liam Callaghan (the initial instigator of kids' show nostalgia articles in TES, for which I will be forever grateful to him) examines how the rigours of time have affected his three definitive action cartoons - Visionaries, Defenders of the Earth and Thundercats. Thanks very much for these contributions, guys - they always get my juices flowing.

As if this were not enough kids' show nostalgia, *Kids' TV Shows I Grew Up With* is heading in a whole new direction. From now on in each issue, I will

be examining in detail one particular show from my childhood. I'd like to thank everyone who has contributed kids' show nostalgia articles in the past for giving me the desire and the oomph to start doing this, as I have been enjoying the venture immensely so far. The first show to receive the honour of having an entire *Kids' TV Shows I Grew Up With* to itself is *Grange Hill*, which has the distinction of entertaining many generations of youthful viewers over an incredible period of thirty years!

Elsewhere in this issue, I get back on my high horse in *The Top is High*, Ross Thompson's *Adventure Time* continues to hot up, Rio's mission is revealed in the second chapter of Ricky Temple's *For Dungeon and Dungeon Master*, and Gunnar and pals are ready to bring the third level to its knees in the penultimate chapter of Jón Þórsteinn Petúrssson's *Scandinavian Knightmares* - will they be able to cheat their way to final victory? Thanks as ever for your fantastic efforts, Ross, Ricky and Jón!

You might be interested to know that *The Audio Play's the Thing* will return very soon with reviews of the latest audio play, *Bolt to the Head*, and the upcoming comedy masterpiece *Yes, Dungeon Master*. As you may already know, *Bolt to the Head* is a short comedy sketch that was released on New Year's Eve. It's a lot of fun, and features (among others) my good self as Hordriss and my sister Rosey as Morghanna. Listen to it at www.kmramdram.co.uk right now!

HStorm and friends still hope to record more audio plays in the near future. Visit www.kmramdram.co.uk/thefireicechronicles.htm to read the prose stories that will form the backbone of these. One of the authors of *The Fire and Ice Chronicles* is TES's very own resident storyteller, Ricky Temple.

As ever, we begin with a few words from Raven superfan and TES enthusiast Ross Thompson. Raven fans, don't forget to check out the latest issue of Ross's fanzine - *The Raven's Eye* - at www.freewebs.com/ravenseyemag!

Thank you, Jake, for another really enjoyable issue of TES! I agree totally with the Barry and Julie debate; *For Dungeon and Dungeon Master* looks like it will be a good story; it was interesting to see the pictures from *Wolfenden*; and *Scandinavian Knightmares* was as hilarious as ever! I enjoyed all the regulars as usual - keep up the good work, Jake!

Cheers, Ross. May the luck of the Raven's Eye be with you in all that you do.

The cockles of my heart were warmed considerably when I read the following words from Gehn "Lex" Luthor.

It was great to see my Nightmare Nights article in Issue 55. My family visited over the weekend; they enjoyed reading it and remembering what had happened. I'm not sure my dad could recall walking to town with me THAT day in 1989, but he seemed to enjoy the read nonetheless!

This is the kind of thing that really makes me smile because I know that my humble fanzine has reached out and touched someone. Thanks a lot, Gehn!

Jim Waterman dredges up some more kids' show memories.

Gehn's Nightmare Nights reminded me of Erasmus Microman, which I'd forgotten about entirely for twenty years! All I can remember are the first two episodes, where Erasmus would jump out of the TV and pull in the two kids, possibly first attracting their attention by throwing balls at them.

As for Rosey's recollection of Mike and Angelo, she may not be able to start at the beginning but I can, mainly because that's all I saw! My only memory of the show is Angelo making a huge jump and landing on the ceiling. I can't remember it being a terribly interesting series, although it must have had its fans, if it was still running when I was a twenty-year-old student!

Before Gehn's article, I vaguely remembered watching a show called Microman in which two children entered a magical world through their TV, but I didn't realise it was a Nightmare prelude. This explains why I always watched it so religiously – I was waiting for Nightmare! As for Mike and Angelo, I have a lot of fond memories of watching this show after school during the '90s – I started really enjoying it after Rita left, as I found her intensely, inexplicably annoying!

Oh happy day, Nightmare QI is back! These questions come from the devious mind of Jim Waterman.

- 1. Which is the first episode of Nightmare during which a pooka can be seen?**
- 2. Which is the last episode of Nightmare during which a pooka can be seen?**
- 3. Which is the first team to hear "Ooh, nasty!" from Treguard?**
- 4. Which is the last quest to feature the original Helmet of Justice?**
- 5. How many of Nightmare's contestants can be seen during the closing credits of at least one episode?**
- 6. How many Nightmare characters were seen consuming alcoholic drinks? (This does not include extras at the Crazy Heifer, or any other such drinking establishment.)**
- 7. How many witches were seen making use of a broomstick?**

Go on, all you Nightmare QI enthusiasts - have a bash at these, you know you want to! E-mail your answers to me by Saturday April 18th 2009, and that elusive title of Nightmare QI champion could be yours! Remember, four points are available for each question - one for supplying the correct answer, one for identifying the cliché, and two bonus points for any Quite Interesting supplementary information that is vaguely relevant to the question. Don't forget to watch out for those clichés - give one as your answer and you lose ten points!

REMEMBER THIS?

Series 3/6/7/8. Level 1/2/3.

DWARF TUNNELS

As we all know, dwarfs love nothing better than mining, and with the number of tunnels they dug out underneath Nightmare Castle over the years, the fortress really must have been sitting on a huge gold deposit! We never actually saw any dwarfs in the dwarf tunnels, although there were plenty of other creatures in there. There is some discrepancy over the true purpose of dwarf tunnels, as Treguard described them at the beginning of series 6 as being *"mineworkings"*, but later in the same series he informed us that the tunnels were tall enough for humans to use because the dwarfs *"didn't make them for themselves"*.

Dwarf tunnels first appeared in series 3, and I know they are a fan-favourite aspect of this fan-favourite series. Unlike their later counterparts, these particular dwarf tunnels were designed and animated on a computer. Did I say animated? Yes, I did. The truth is, when you see the dungeoneers walking down the dwarf tunnels in series 3, they're not really moving at all - it's the film of the corridor that's moving! As one of Martin's advisors said, *"...or the corridor's moving past you"*.

Series 3 dwarf tunnels were very long and very straight, with archways along both walls. Level one dwarf tunnels were blue, level two dwarf tunnels were red, and level three dwarf tunnels were either gold or beige, depending on how cool you want to make them sound. Dwarf tunnels were heavily frequented by poisonous bats, which would fly down at the dungeoneers from the ceiling, as well as goblins and Mr Grimwold, who could sometimes be seen following the dungeoneer after Treguard had told the team that he had *"detected footsteps"* behind them. The one and only occasion on which the team had to do something about any of these threats was in the final episode of the series, when Hordriss's SPEED spell was required for Chris to escape from Mr Grimwold.

They added a nice bit of atmosphere to the series and I can see why people like them, but series 3 dwarf tunnels really were just a bit of filler between rooms, to try and give the Dungeon a bit more of a sense of scale, and in this way they were a kind of precursor to eye shield sequences. May the Lord strike me down for publishing such slander about series 3, but it is a comparison that I think is justified.

Dwarf tunnels were back for series 6, but they had been given a major overhaul. This time an actual set-piece had been built, and although the dwarf tunnels sometimes seemed to stretch on forever in multiple directions, it was actually a simple A-shaped arrangement. The tunnels were nicely backlit with soft blue light, but they were still very creepy and provided a nice bit of atmosphere. Again, they really were just a bit of filler between rooms, but with marauding goblins on the loose and putrefying skeletons on the floor and walls, they often provided a very satisfying bit of tension.

The A-shaped dwarf tunnel set returned for series 7, but the tunnels were much darker now, as they were no longer backlit in blue. What little light there was usually pooled up from the floor; as a result, the large glow-light that was often picked up as a clue object in series 7 was frequently used to navigate the darkened dwarf tunnels. Raptor and his goblins habitually haunted the mineworkings, but it was also fairly common to meet Brother Strange in a dwarf tunnel, which was always an enlightening experience.

In series 7, the dwarf tunnels also took on a new role - fairly frequently, they were used as clue rooms. In series 6 you could occasionally find an item of food in a dwarf tunnel, and once there was a single clue object (a key for Alan), but now dungeoneers would often find clue objects, scrolls and spyglasses waiting for them in the tunnels. The series 7 dwarf tunnels, therefore, were slightly more useful and relevant to the quest as a whole than the ones in series 3 and 6.

Arguably, there was a third and final style of dwarf tunnel in series 8 - those huge green corridors with yellow arches that featured during the early stages of level one were described not only by one of Richard's advisors as *"dwarf tunnels"*, but also by Majida as *"dwarfish tunnels"*. If dwarfs really did build those tunnels, they must have used very tall ladders!

Difficulty: 2 They were certainly atmospheric, but not really challenging.

Killer Instinct: 1 All possible threats were really just for show.

Gore Factor: 5 Well, they did have skeletons in them sometimes!

Fairness: 9 Always added to the tension and excitement, but never likely to put the team in unfair danger.

THE TOP IS HIGH... SO YOUR ROOTS ARE FORGOTTEN

If you're anything like me - which you're probably not - you'll remember with fondness the glorious days of the late '90s when the Spice Girls were everywhere and you couldn't help but sing along with their catchy hits each and every time the quintessential quintet appeared on Top of the Pops. It is the Spice Girls I have to thank for the title of this article, as it is lifted directly from one of their numerous Number Ones, *Who Do You Think You Are?* The song is (at least so far as I can tell) a cautionary tale about getting caught up in the superficial glitz and glamour of the world of show-business; it tells us that once you become successful enough, it's very easy to forget how you got to be that way - the top is high so your roots are forgotten, you see?

Now, why am I wasting your precious time by telling you this? You may well ask. Perhaps you've been driven to the inescapable conclusion that I am about to make some kind of tentative link between this particular Spice Girls lyric and Knightmare. If so, you're completely correct. Recently the subject of TV shows forgetting or moving away from their roots has been churning around inside my mind, and that always makes me think of *Who Do You Think You Are?*, which is why I mentioned it just now. In my humble opinion, when TV shows move too far away from their roots - when they change in style and concept so dramatically that they barely resemble the original - they're usually making a very serious mistake.

Perhaps you think I am about to criticise Knightmare for changing dramatically between each and every series. If so, you are mistaken. By its very nature, Knightmare actually needed to change to a certain extent between each series, and no one loved tuning in to the new series and goggling in rapt awe at the new Dungeon layout more than I did. I would not dream of saying that things should have been any different, and I have nothing bad to say at all about this aspect of the show. I shall return to Knightmare shortly, but first I am going to mention a couple of other shows and their relationships with their roots.

Think about Casualty for a moment. (If you don't watch Casualty, skip to the next paragraph, in which I'll be talking about Knightmare again.) Casualty established itself as a popular medical drama that ran in series of about twenty episodes over a period of about fifteen years, and it was

always a quality piece of television. However, since transforming itself into little more than a common-or-garden soap, running practically all year and focusing almost entirely on the personal lives of the staff rather than on the accidents and emergencies they are supposed to be treating but never do because they're too busy sleeping with each other, *Casualty* has, in my opinion, become absolutely dire. It has forgotten its roots, and so it has suffered. The same is true of its sister show, *Holby City*. Conversely, if you take something like *The Bill*, which has always (or almost always) run as a continuous serialised drama and, perhaps more importantly, has always concentrated on the characters as police officers rather than people with personal lives, you'll find that it's very nearly as good today as it was twenty-five years ago!

I hope you see the point I'm making here - if a show remembers its roots, and bears them in mind as it's going through any natural changes, I think it's far more likely to retain the same level of quality as it has always had. Now, back to *Knightmare*, which was not actually the TV programme that chiefly inspired me to write this article - that honour falls to *Raven*, the highly popular CBBC gameshow which reminds so many of us of *Knightmare* in some ways, and which can be read about in *The Eye Shield's* sister fanzine, Ross Thompson's *The Raven's Eye*. *Raven* is a show that, I feel, has moved far too far away from its roots and, in some ways, this can be paralleled with some of the changes that took place in *Knightmare* over the years.

Knightmare and *Raven* both started with fairly disjointed first series which, though pretty damned good in their own right, were sorted out and improved just as much as they needed to be to become the second and third series, which any vaguely sensible fan of either show would regard as that show's peak period. With the fourth series, big changes started to come in, and these were chiefly changes for the sake of change rather than changes that needed to be made. Yes, I'm talking about both shows here; despite my great fondness for *Knightmare* series 4, I can see absolutely why series 3 purists absolutely loathe it because it is so different, and watching *Raven* over a period of several years has made me appreciate the position of these *Knightmare* fans more than I ever did before.

The big thing that *Knightmare* did to interfere with its winning formula was introduce the concept of the Powers that Be and the Opposition, which turned the whole thing into "Us vs. Them" rather than "small

humans vs. the Dungeon". This was really done in series 5, of course, although the concept of the Opposition was first mentioned in series 4. I think it's fair to say that most Knightmare fans (myself included) really didn't mind this change, chiefly because Mark Knight did such a brilliant job as Lord Fear. I also think a lot of credit has to go to Hugo Myatt, who always did an excellent job of balancing Treguard's old "Dungeon Master" role with his new "Leader of the Powers that Be" role. Thanks to these two great actors, the change in format didn't ruin the show at all and seemed to be a very natural thing to happen, but if you stop and think about it, it really was a huge change!

Raven has gone through something similar, with the character of Nevar, who had been introduced in series 2 as the "Evil Guardian of the Portal", becoming the "Enemy of all that is Good and True" by the time series 4 rolled around. All of a sudden, all the demons (or extras in cloaks, as they are sometimes more accurately known) were under Nevar's control, even though their tenure on the show predated his! This is very similar to the situation on Knightmare with Lord Fear and the goblins, and the assassins and skull ghosts too in series 5. Suddenly - inexplicably - all the evil creatures were under the new guy's control, with absolutely no explanation as to how this total shift in power was achieved.

Raven started as a tournament to test the young warriors' virtues, and has turned into an apocalyptic battle between good and evil - if that's not forgetting your roots, I don't know what is! Raven also made very limited use of CGI in its early series, but as the budget keeps getting upped, the CGI usage becomes more and more extensive. By the latest series (series 8, coincidentally enough) it had definitely become excessive! Like Knightmare, Raven obviously needed to change and grow as it carried on, otherwise it would have become stale - a mix of old and new challenges (just like a mix of old and new Dungeon rooms and characters) was always essential, but now the show has lost that winning formula and gone too far!

So, apart from completely changing the whole format of the quest, did Knightmare forget its roots? Well, I'm afraid it did, in some ways. I honestly believe that all the developments in the show could have been done exactly the same way and we'd all have appreciated them just as much if only certain things about the presentation of the show had stayed exactly the same as they had always been, with the additional advantage that long-time fans would not have started to become

alienated. I for one objected strongly to many of the changes in presentation that Nightmare went through on an all-too-regular basis, because I always knew that they were changes for change's sake, and should never have been allowed to happen.

Firstly, the theme music was rearranged once too often, and the inclusion of those far inferior series 6-8 opening titles was a pure travesty! Secondly, the life force clock should never have been changed; it played absolutely no practical role whatsoever, but it was a nice reminder of the good old days. Finally, and perhaps most importantly, they should never have changed the Helmet of Justice. You may say that this, at least, was a necessary change, in order to incorporate seeing-eye spells, but I firmly believe that even if they did have to bring in these ridiculous new spells, which completely defeated the point of having advisors, they should have put the little screen inside the proper Helmet of Justice, even if it cost two million pounds to get it in there! The stupid bucket that Brother Strange once called the Helmet of Darkness completely ruined the iconic image of the dungeoneer, and this epitomises for me a lot of what is wrong with series 7 and 8.

These are superficial changes that just did not need to be made. Yes, Nightmare was always brilliant, but it could have been even more brilliant if it had always felt like "proper" Nightmare, and it could have done that even when Witch Haven and Goth and the Mire World were introduced if only it had kept those iconic parts of the show's basic presentation that everyone knew and loved. If only these unnecessary changes hadn't been brought in, and Treguard hadn't gradually slipped out of his role as host to us at home as well as to the teams on the show, Nightmare could have been even more brilliant than it actually was, and I wouldn't have had to write an article entitled *Nightmare Series Hate* for TES issue 50 - and yes, I did have to write it, I had no choice! Of course, there's no point in banging on about any of this now, but the point remains - Nightmare should have remembered its roots right up to the end, then it wouldn't have stopped looking much like Nightmare at all.

So, to conclude, I want you to remember this, readers - as Tim Morris said in an early TES rant about how much he hates Nightmare series 4, don't change a winning formula! Nightmare did so, and suffered as a result, at least in my eyes. Raven has completely forgotten its roots, and so it has become a sad parody of its former self, at least in my humble, insignificant opinion. Think of a show like *Only Fools and Horses*, which

had Del, Rodney and an elderly male relative living in their flat in Peckham and selling knocked-off gear for more than twenty years, and was always funny and popular. Yes, various changes crept into the show - Del and Rodney both got married, for instance - but they were natural changes that never interfered with show's winning formula. Think of Blackadder, which established a winning formula in its second series (after a slightly dodgy first outing, which nonetheless set up the basic premise for all subsequent series) and has kept it up whenever it has reared its head since. Think of any show you enjoy watching, and think how well it remembers its roots. Do you ever find yourself wishing that it were more like it used to be in the good old days? If so, welcome to my world!

ADVENTURE TIME

Terrible Challenges

Draw close to the fire and concentrate, readers, as Ross Thompson once more takes us deep into the Nightmare Dungeon, to join Samantha on her journey. A landing in level two is never exactly what you might call a picnic, but to fall straight into the Corridor of Blades... it's over to you, Ross, to reveal what happens next.

"This is unfair!" Majida complains.

"There is no time for that!" Treguard says. "Let the team concentrate!" Immediately, Samantha and the team begin to panic. The first blade whizzes past Samantha to her right. Luckily, she is already on the left. The next blade appears on the left, meaning that Samantha has to execute a quick escape. Tim guides Samantha away from this blade. Next, a blade appears high up on the right. David tells Samantha to duck, although Tim tells her to go left at the same time! Samantha ends up ducking in the middle of the corridor. Next, another blade appears to her left. She just moves to her right in time. Then another blade appears right in front of her. Tim guides Samantha left, although she can't hear him over David's panic! Tim shouts again and Samantha hurries left, though the advisors don't notice the blade coming in front of her...

"RIGHT! RIGHT!" everyone yells, even Pickle.

It's a narrow escape for Samantha as she avoids the final blade. The corridor slows down and Samantha notices a spyglass on the floor.

"Life force low, team!" Treguard exclaims. "Get out of this place quickly!"

On the floor of the next room are three clue objects. They are a dagger, some gold and a ribbon. They take the gold and the ribbon, remembering that they shouldn't carry the weapons of their enemies. Samantha exits and finds some food in the next room. She picks it up and it replenishes her life force. There is a scroll on the floor. It reads:

Lissard, your instructions. After you have destroyed Mogdred's cavernwrights, use this to get across the causeway. You must start on scissors and then proceed to what scissors beats. I also gift you with the TIP spell, if it comes in handy along the way.

By noticing the scroll first, Treguard explains, the spell has been given to them, meaning that Lissard can no longer collect it. Samantha throws the

scroll to one side and remembers what it has told her.

"Now you can use the spyglass," Treguard says.

Mogdred is seen in a green cavern through the spyglass. Morghanna is next to him.

"Do I have to share my power with you?" Mogdred ruminates. "I've already got this Lord Fear taking over level three! Level three should be mine... but now I'm stuck in level two - and you can't be a part of it!"

"Come on, Mogdred, you must agree," says Morghanna, "we both enjoy killing off dungeoneers and scaring them, so can't we work as a... team?"

"Nonsense! I must keep this power to myself!" Mogdred declares. "I already have Lord Fear as an enemy!"

"Well, now you're *my* enemy as well!" Morghanna protests. "I will explore level two and, by the end of this week, it shall be mine!"

Morghanna exits the room, leaving Mogdred staring at the wall. Samantha realises that he might be able to see her, so she drops the spyglass immediately.

Samantha analyses the room in front of her and notices that she is entering the Sewers of Goth.

"Get me out of here, team!" Samantha yells.

However, it's too late, as Sylvester Hands appears.

"Ha-ha, I'm Sylvester Hands!" the vagabond declares. "Hands, like feet, but up the other end o' ya body! They could do to be a bit cleaner as well, if I had more money! I'd do anything for money right now! He-he! It's one for Lord Fear! Get in the boat and I'll take you to him!"

Samantha reluctantly climbs into the boat, for there seems to be no other option.

"Do you reckon we should cast the spell?" Samantha asks.

"Yes," Tim agrees, "okay. Spellcasting: T-I-P."

The boat tips. Somehow, Samantha manages to stay on board, but Sylvester falls in. They leave him swimming in the sewer as Samantha takes the oars and starts rowing, even though she is blindfolded, in the hope that she will arrive at the end of the sewers. Samantha finds a door in the wall, and exits through it, knowing that this is her only choice.

Next, Samantha faces a terrible challenge - Play Your Cards Right.

"Team, Sylvester Hands said that he'd do anything for money. By denying him the gold you collected, you didn't have his guidance to find the correct door. For that, you must pay the price, and face this most difficult challenge," Treguard warns.

Samantha is standing on a block. The team notice a card in front of her.

This is the Four of Clubs. Two more cards appear. They show the Two of Clubs and the Eight of Diamonds. The team hear Morghanna's eerie laughter, followed by the sound of goblin horns behind them. The team discuss which card to press.

"I can't see any pattern except that the Two of Clubs is the same suit as the Four of Clubs," Tim says.

"I don't know," says Julie, "let's think for a bit longer."

A goblin appears right behind Samantha and the team panic!

"Press a card, Samantha, any card! Quickly!" David shouts.

In her panic, Samantha presses the Eight of Diamonds. She falls into the beckoning abyss below her.

"Ooh, nasty!" Treguard exclaims. "It seems that this challenge was too much for you, team, so now you must leave us. You will meet up with Samantha once more, and no harm will have been done to her. I must admit though, team, your quest was particularly hard, having to face the Corridor of Blades, the Block and Tackle, and Play Your Cards Right! Hold your heads high as you walk home with Samantha, for you have done yourselves proud. Spellcasting: D-I-S-M-I-S-S."

"It's not fair!" Majida complains. "They were caught up in the argument between Mogdred and Lord Fear, making them work extra hard to kill off dungeoneers!"

"That's the nature of the Dungeon!" Treguard exclaims. "Now, we can't waste time, for the next adventurer is waiting at the door. Enter, stranger..."

So, Samantha's demise has increased the Dungeon's lead to 16-7. What does Ross have in store for us next? Read the next Adventure Time to find out.

PUZZLE PAGE ONE

Death Quotes II

The characters that uttered the following words were either just about to snuff out a team's quest, or they had just done something (such as refusing to award a spell) that had completely scuppered the quest and doomed the hapless dungeoneer to imminent death. Name the character, episode and dead-dungeoneer-walking if you can.

1.) "One's the score, so you can help yourself to the grub. You'll need all your strength, because you haven't got any brains, camel-head!"

2.) "Peril is the reward of ignorance. Walk in peril, ____."

3.) "Perhaps you're not such a frightful child after all. Thank you, _____. Dismiss."

4.) "Hibernation was the truth I sought. I can't give you any magic, I'm afraid, but the way ahead lies that way."

5.) "Oh listen, you'll be okay. All you have to do is use the MEDAL spell."

6.) "I think it's about time you got wise to the ways of real magic; the kind that is born on the Dark Side."

7.) "Well, all right. I might think about helping you, but then again, I've got the gem, ain't I? See you later!"

8.) "Sorry, _____, but I did warn you. Now you must follow the path without my help. Remember, others have done so and still survived. (This is a complete lie, of course.) Good luck."

9.) "You've got nothing to offer me and I've got nothing to offer you! So, you can go!"

10.) "No, an elephant forgets nothing, because an elephant never forgets! Well I can't give you a spell, I'm afraid, but I will give you a warning."

11.) "You have been lucky so far, but now my curiosity is exhausted."

My delight lies on the Dark Side, so I stoop to extinguish your flame!"

12.) "Marvellous! You've done awfully well, so I'm going to give you a spell called SPRINT. Stay as long as you like, won't you?"

WHEN WE WERE VERY YOUNG

Pre-school TV Shows of the 1980s

By Gehn "Lex" Luthor

To a youngster in the 1980s, the term "see-saw" did not merely suggest a wooden beam balanced on a central pivot. *See-Saw* was the name given to the daily fifteen-minute slot that the BBC dedicated to younger viewers at lunchtime. Originally entitled *Watch With Mother* in 1953 and renamed *See-Saw* in 1980, the slot consisted of various programmes that were both entertaining and educational. (These are two words I would rarely use for current children's television, but that is another story.) This issue, I intend to look at the five *See-Saw* programmes I remember most vividly. The dates in brackets are the dates the shows were originally broadcast, but most were repeated frequently throughout the '80s.

Chock-A-Block (1981):

This was my absolute favourite. Thirteen episodes of this gem were made, presented alternately by Fred Harris ("Chock-A-Block") and Carol Leader ("Chock-A-Girl"). Every episode would begin with the presenter arriving in the studio in a yellow electric truck, "checking in" and putting their helmet on top of Chock-A-Block. What is Chock-A-Block, I hear you ask. It was a large yellow mainframe computer, decorated with many coloured buttons, a screen, a microphone and a reel-to-reel tape mechanism, as well as aerials on the top. The presenter would pick a "block" (literally a coloured block) and enter it into Chock-A-Block's Block Slot.

The theme in all episodes was rhyme, so when the picture button was pressed, images would be produced of items that sounded alike. For example, one show was devoted to the "I" sound, meaning the images were of such things as flies, pies and ties. "Rhyme Chimes" would peel out in recognition of a rhyme, whereas a raspberry was heard if there was no rhyme. The presenter would also record a nursery rhyme by singing it into Chock-A-Block's microphone and then playing it back. However, Chock-A-Block would always miss out the rhymes (words with "I" in the episode mentioned above), causing the presenter to get frustrated and ask the viewer to fill in all the gaps.

Towards the end of the show, the presenter would go over to another part of the studio for the "Rock-A-Blocks". The top block was marked with pictures and was rocked to background music until it settled on an

image (not necessarily of something that rhymed with the episode's theme). The bottom block was merely red, yellow and blue, but as it was rocked, the blue sections were replaced by an image (a bit like Nightmare's Chromakey). The point of this was to get the images on the blocks to rhyme. Sometimes no rhyme could be made ("fish and dog", followed by raspberry), in which case the bottom block was rocked again; at other times, the presenter would get it wrong first, but then correct it ("cake and striped worm", followed by raspberry, but then "cake and snake", followed by the Rhyme Chimes).

This would be repeated two or three times, after which the presenter would go back to Chock-A-Block and turn over the block. A short story, the theme of which would usually relate to the final image on the "Rock-A-Blocks" and which would always tie in with the rhyme of the episode, would then be told in the form of a graphic song on Chock-A-Block's screen. When it was over, the presenter shut Chock-A-Block down and drove off the set.

You either loved or hated this show. Okay, so it did not have the storylines and characters of programmes such as *Postman Pat* and *Bertha*, but it taught the viewer to recognise and use language in a friendly and sometimes humorous way, which does not seem to happen at all these days.

Educational Value = 4/5.

Entertainment Value = 3/5.

Bertha (1985-1986):

Bertha was the name of a large green machine that operated in a toy factory owned by *Spottiswood & Company*. In each of the thirteen episodes, Bertha would be assigned to make a specific toy, such as a spinning top or a jumping kangaroo. This was accomplished by pieces being fed into the back of the machine, and some programming. However, things were never as simple as that, as external influences could affect her performance.

For example, when it was a very hot day, the plastic bears that Bertha made expanded and became too big for their boxes. Another time, a mouse got inside Bertha and caused mayhem. Furthermore, although Bertha was a machine, she seemed to have emotions and even sneezed in one episode. This could have both positive and negative consequences: while on the one hand she was able to stop a burglary, she would on the

other hand get upset if the staff, voiced by Roy Kinnear and Sheila Walker, did not treat her properly.

Bertha's main operator was Ted, and he was assisted by Roy. It was their job to ensure that Bertha was working productively and to fix any problems with the computer or mechanics. Once the toys were made, they were collected by Nell and Flo, who were responsible for packing and stacking respectively. Panjit would then arrive in his forklift truck to take the boxes away for dispatch. Also on the shop floor were Mrs Tupp the tea lady and Mr Duncan the foreman, who never missed a chance to try to shut Bertha down. Indeed, at one time, he brought in a newer machine and said that Bertha would be closed down if the new machine performed better. Of course in the end it didn't, and Bertha was saved, much to the joy of Ted and company.

Above the shop floor were two offices: the design office, where Mr Sprott and his assistant Tracy designed the toys for Bertha to make; and the manager's office, where Mr Willmake and his assistant Miss McClackerty worked. And then, of course, there was T.O.M. (Talk-Operated Robot). Designed by Tracy and manufactured by Bertha, T.O.M. would run errands for the staff and do general chores, such as sweep up. However, he did not always do what he was supposed to do, thus causing more mayhem in the factory, although he did play a crucial part in stopping the burglary.

The chaos in the factory and the reactions of the staff to right everything (something which naturally happened every time) made for pleasant and engrossing stories. Furthermore, all the characters were memorable and easy for younger viewers to understand and relate to. No, it was not especially educational, but the stories worked well and were never dull.

Educational Value = 2/5.

Entertainment Value = 5/5.

Fingermouse (1985):

Fingermouse was the name of a paper mouse who lived on the finger of the Music Man (Iain Lauchlan). Thirteen (yes, thirteen again) episodes of *Fingermouse* were made, in each of which Music Man would demonstrate to Fingermouse and the viewers a musical instrument. Not just your standard violin, piano and trumpet either - one episode featured the guitar, but Music Man also demonstrated a bouzouki and a balalaika, and I

challenge you to find any six year old these days who knows not only what a balalaika even is, but also where in the world it originates.

Anyway, the episode would begin in Music Man's workshop, where he would firstly talk a little about the featured instrument and then play a tune and sing along. In the piano episode, he also described the musical notes and explained how there is no "H", so after "G", they go back to "A". The rest of the episode involved a storyline featuring Fingermouse and several other paper creatures, who lived in holes in the ground. There was a fox, badger, owl, squirrel, vole and of course Drat the Rat, who featured in almost every episode and was always there to put Fingermouse down and mock him. However, they did occasionally work together, such as in the triangle episode, where one held the instrument on his nose while the other struck it. Drat even told Fingermouse the story of the lion and the mouse in the sitar episode, although he still referred to him as a "small, insignificant, weedy mouse".

All the characters were voiced by Iain Lauchlan and Jane Hardy, including Fingermouse himself, who assumed Lauchlan's own voice. Since the programme's overall theme was music, the featured instrument would be heard at various points during the story and Fingermouse or one of the other characters would sing. The stories themselves would vary in style: in the episode featuring the violin, Fingermouse was chased around by an owl made of string; in another episode, he had to retrieve potatoes which had been stolen by a rather intimidating "Sorrysaurus".

When Fingermouse's adventure was over, he would return to the workshop, normally by crawling over Music Man's head, but in the guitar episode, he appeared in the circular hole behind the strings of the instrument. (Don't ask me how he got out of that fix - he just did.) Music Man would then close the show by showing a sheet of instructions that explained how to make a Fingermouse, and an address would appear so that viewers could receive the sheet. Shame on anyone who did not seize this opportunity with both hands!

As I pointed out earlier, there was a lot to learn from *Fingermouse* - I myself have never forgotten about bouzoukis, balalaikas and sitars. The stories did not have the same depth as those in *Bertha*, but given that the focus of the programme was music, I think this can be excused.

Educational Value = 5/5.

Entertainment Value = 3/5.

Bric-A-Brac (1980):

Now this was a clever show! Brian Cant dressed as an old shopkeeper whose shop was always in a state of disarray, resulting in his having to tidy up. Each episode would feature a letter of the alphabet and Cant would gather together all the items in his shop that started with that letter. Not particularly clever, I hear you say. Well, if you heard the script, you would see what I mean, for nearly everything he said would begin with the featured letter of the alphabet. For example, in the episode featuring "T", a telephone rang, and his monologue went thus:

"Hello? Ten? On Tuesday? That's too early. I'll take the 10:22. At the town hall, oh ta. All right. Give a tinkle. Toodle-oo." [Looks at camera] "Tresttram from trading on the telephone."

Normally, there would be a large item shown at the beginning of the show. This would designate the area in which the rest of the bric-a-brac would be placed throughout the programme. Sometimes, these items would have to be brought into the shop (in the case of a table and a fridge) because an acquaintance of his had delivered them, and yes, these acquaintances had names that started with the featured letter of the alphabet.

A regular feature was the showing of toys. One was shown around halfway through the episode and the other (a clockwork model) would operate as the end credits ran and Brian left the shop. Going to the "T" episode yet again, we saw a tin train set (which I wanted more than anything else in the world at one stage) and Tonto, the tap-dancing horse. Other notable moments that have stuck in my mind over the years are the traditional gramophone on which Brian played a *Goosey Goosey Gander* record, the inclusion of several toy penguins in the "P" episode, and his explanation of fly-fishing:

"This is Ferguson's fishing rod. Ferguson's a fly-fisherman. That doesn't mean he fishes for flies; no, he uses flies to fool the fish. Do you follow? Well the fish follow, because they think the fly is food."

Typically, the episode would end when his pocket watch alarm went off and he realised that he had to be somewhere else, at which point the experimental (but brilliant) theme music would play. Interestingly, in some episodes, the end music was slightly different from the beginning music.

Were there twenty-six episodes made? Alas, no; there were only twelve, but this is understandable, as even Brian Cant would have had trouble talking for ten minutes using words beginning with "X". As I said at the start, this was a very clever show, the likes of which will probably never be seen again, more's the pity.

Educational Value = 5/5.

Entertainment Value = 5/5.

Postman Pat (1981):

The original series of *Postman Pat* consisted of thirteen episodes, centred in the village of Greendale. Unlike in the modern version, Greendale in 1981 was a quiet rural village with a church, a Post Office, a school, a few cottages and some farms. Storylines would often be centred on such weather conditions as rain and fog, and on how Pat dealt with them in order to deliver the mail.

For example, a mudslide blocked the bridge on the rainy day, meaning that Pat had to get Peter Fogg's help to shift it with his tractor; on the foggy day, Jess got lost, upsetting Pat; on the snowy day, Pat had to do part of his delivery on a toboggan. One episode was about Pat's birthday, about which everyone knew because the *Pencaster Gazette* had voted him Postman of the Year. As a result, everyone had bought him presents, and it was not until the end that Pat found out why.

Episodes would normally start with Pat going to the Post Office to pick up his deliveries from the postmistress, Mrs Goggins. He would then set off around Greendale, often stopping to chat with the residents and helping them to do this and that. There were far fewer characters in the original series than there are nowadays (making it that much better, in my view, because each character can have more show-time, allowing the viewers to gain a fuller picture of them) and all of them were voiced by Ken Barrie.

Peter Fogg was a local farmer who owned a tractor which importantly had a bulldozer blade for shifting a mudslide; Ted Glen was a handyman who was keen to fix anything and everything, and who sprained his ankle badly by falling off a ladder, I believe; Dr. Sylvia Gilbertson was the local doctor who appeared in only a few of the original episodes; Granny Dryden was a slightly deaf old lady who lived in a very warm and welcoming cottage; Miss Hubbard was a posh lady who rode a bicycle, which went missing in one episode; George Lancaster was a farmer who

did not feature very frequently; Charlie Pringle was nothing more than a schoolboy in the original series; Mrs Pottage and her twin children Tom and Katy lived in the village and always offered Pat some tea. Mrs Pottage even made him a cake for his birthday; Reverend Timms was the local vicar; Alf Thompson was a farmer who ran Thompson Ground, together with his wife Dorothy, who offered Pat tea in nearly every episode, and their son Bill. Finally, there was Sam Waldron, who owned a blue mobile shop (registration SAM 1, compared to Pat's PAT 1).

This particular programme was a favourite among children of the 1980s, and for good reason. As with *Bertha*, the stories were relaxing and easy to follow, and I always felt an element of completeness because Pat would invariably say, "Let's go home" to Jess at the end of an episode. It is a shame it had to be modernised.

Educational Value = 3/5.

Entertainment Value = 5/5.

CLASSIC QUEST

Series 3

Quest: The Crown.

Dungeoneer: Simon II.

Advisors: Deborah, Mark and Claire.

Home town: Horsham, West Sussex.

Team score: 5 out of 10.

What a tiny bunch of tots this lot were! (I seem to remember saying that before in this feature...) Sandwiched between Cliff and Leo, this quest is rather easy to overlook, but now at last it's about to get its moment in the spotlight.

Level One: After rolling the die as usual and narrowly escaping a bomb blast, Simon meets Golgarach in the clue room. The team manage to answer all three questions correctly, proving that they've been paying attention at school. With maximum information from the wall monster, they have no trouble in selecting a gauntlet and a candle from the table, rejecting a ruby.

In the Corridor of the Catacombs, Grimwold the ogre spots Simon and starts chasing him. A quick scare at the pit of Khar the cobra leads Simon to the Vale of Vanburn, where Mr Grimwold pursues him relentlessly along the path. At the end of the valley, Velda accosts Simon and asks him to give her the mark of the challenge to prove that he is really on a quest for truth and justice. Simon throws down the gauntlet, earning Velda's trust; as a result, she kicks Mr Grimwold in the privates, which is enough to dissuade the ogre from pursuing Simon any further.

Next, the candle is required to light up the ledge that used to play host to the Troll, but is now surrounded by purple mountains. Simon almost takes a dive off the cliff, but he just about manages to make it through the door in one piece. In the wellway room, Mrs Grimwold tries to direct Simon straight into the slaver's jaws of Festus, but the advisors are more than canny enough to stop him from following the witch's instructions. Mrs Grimwold then extends her sincerest apologies for trying to trick Simon, and points him in the right direction for the well. In no time at all, Simon is falling into level two.

Level Two: After jumping off the Spindizzy and successfully exiting

underneath the symbol of the Crown, Simon enters the Hall of Spears. There are no major problems here, although two skull ghosts appear to molest Simon as he runs across the spear-paths.

The level two clue room follows, and it is here that the team is presented with a situation that proves to be its undoing. Simon discovers an Amulet of Invisibility on the clue table. However, unlike the one that Steven discovered in series 2, this one does not have an accompanying glove in which to hold it when invisibility is not required. Consequently, the advisors find themselves directing a white shimmering star instead of their dungeoneer, which is a difficult task that they find quite impossible. The sneering face of Hordriss appears on the wall of the clue room, causing Treguard to urge the team to make a hasty exit, whereupon the insurmountable issues with guiding the star become obvious.

The first cave of the Cavern Range follows, where two goblins are mooching around. However, as they are unable to see Simon, they slink off without trying to attack him. Simon then puts down the amulet for a moment so that the advisors can check his position, which seems to have little in common with the whereabouts of the star a second before, it has to be said. Unfortunately, they then proceed to guide Simon out of the open end of the cave, and he plummets to his doom, still in the form of a star. The poor little things - this distinctly tricky task was just too much for them!

Summary: A very young team who were obviously all a bit wet behind the ears. The fairness of their death has been discussed at length, but whatever you think about it, they didn't do too badly.

CREATURE FEATURE

Series 7/8. Level 1/2.

GIANT CATS

We all know how much the Knightmare production team enjoyed blowing up animals (not literally, obviously) with their sophisticated camera-tricks. Several times during the final two series, they did exactly that with a black cat, which was probably the beloved family pet of one of the runners or something! Yes, it was just a normal pet cat, but in the Knightmare Dungeon and in its enlarged state, it was so many other things as well.

The cat first appeared in episode 4 of series 7, playing the part of Marta, thereby giving Jacquelin Joyce the day off. Sidriss had accidentally morphed Marta into feline form while the pair were having an argument, and was having trouble changing her back. Thankfully, dungeoneer Nicola was on hand to return Sidriss's wand to her, allowing her to turn Marta from a cat into... a large black Labrador. Oh, dear.

The cat next appeared in episode 9, playing the part she was born to play - Bethsemene, Sidriss's Cheshire Cat! Sidriss had mentioned her feline familiar as far back as the fifth episode of series 6, but it was not until this point that we discovered Bethsemene was about ten times the size of a normal cat! During the closing credits of this episode, Bethsemene could be seen sitting in front of a castle. She peered inquisitively at the camera a few times, before slinking off at the end. Cute!

The cat's final appearance in series 7 was as winning dungeoneer Julie in episode 11, after she had swallowed a *Catnip* potion. The magic lasted just long enough to scare off Raptor, who was holding Romahna prisoner in the final chamber of level one. Lord Fear had earlier revealed that Raptor was superstitious, and did not like black cats crossing his path. Clearly, then, Raptor is part of the half of the world's population that considers black cats to be unlucky, rather than the half that considers them lucky.

Knightmare's feline thespian was back for one last appearance in the fifth episode of series 8, playing the part of Hordriss in disguise... as a giant cat, obviously. After some heavy hints from Treguard and Majida, the team worked out that they had to coax Hordriss to return to his human form by providing him with information about the murderous Sidriss-

clone that was on its way to kill him. Unsurprisingly, this had the desired effect. It is worth noting that Clifford Norgate provided some very nice cat noises in his voice-over for the first bit of this scene - it was certainly a lot more convincing than his tortoise impression!

Fear Factor: 2 Only Raptor was scared of them.

Killer Instinct: 0 Purely plot devices, not threats.

Gore Factor: 0 I love cats!

Humanity: 8 Three of the four of them were humans in disguise!

LIAM'S BIG THREE

With Liam Callaghan

Action cartoons - how have they aged?

When I wrote the first *Kids' TV Shows I Grew Up With* article, I said that when I was a boy, my "big three" shows were *Thundercats*, *Defenders of the Earth* and *Visionaries*. I had a large number of the action figures from each of these, and many of the vehicles, too. Of course, I didn't have the complete set of any of them, and so I would often make the complete sets of characters out of my large Lego collection - which I still have, unlike all those action figures, long since donated to charity jumble sales and so forth. With many of the shows I reviewed, I asked the question of how well they had aged, to which, in the case of most of these series, I couldn't provide an answer, not having seen them for a long, long time. For a lot of them, I'm not hugely bothered about finding out either way - but in the case of the three series mentioned above, I was more than ready to make an exception.

Visionaries:

All right, I confess, I already knew how this one had aged - very well indeed! I bought the DVD over four years ago; it was one of the first DVDs I ever got. To refresh your memories, this series from 1987 was set "far away in a distant galaxy" on the planet Prysmos. After the people of Prysmos had taken control of all their sources of energy and enjoyed a life of comfort and ease for seven thousand years, they had to readjust when the realignment of the three suns caused all technology everywhere to stop working. From out of this chaos, a more medieval way of life emerged, and two opposing kingdoms took centre stage: New Valarak, ruled by Leoric with his knights Ectar and Feryl; and another, unnamed domain ruled by Darkstorm, in whose service were Reekon and Mortdred. (It should be pointed out that some of Darkstorm's dominions were named in one episode, but it was never specified what was what.)

With this medieval way of life established, the ancient wizard Merklynn appeared and challenged all knights everywhere to brave the traps of Iron Mountain and be rewarded with magical powers. Of all the knights who attempted the quest (and there were many) a mere fourteen made it to the shrine: the good guys (Spectral Knights) Leoric, Ectar and Feryl, joined along the way by Witterquick, Arzon, Cryotek and Galadria, who subsequently came to their aid; and baddies (Darkling Lords) Darkstorm, Reekon and Mortdred, also joined by Cravex, Lxor, Cindarr and Virulina.

When they entered the shrine, Merklynn, true to his word, bestowed on each of them a "totem" - an animal form that they could change into in times of need, for example Leoric could turn into a lion, Witterquick a cheetah, Darkstorm a giant mollusc, Reekon a lizard and so forth. The change would occur by the animal jumping out of the knight's hexagonal chestplate, and the human form subsequently disappearing. He also gave them each a second power - those with staffs had them charged with further magic, while those without gained the ability to drive vehicles that were subsequently discovered. Although these gifts were not free - the magic in the power staffs was only good for one use at a time, and they needed to keep returning to Iron Mountain and go on some quest or other for Merklynn if they wanted their magic renewed.

The power staffs, of course, provided the show with all of its nine catchphrases, as the eight knights with staffs each cast a different spell to activate them. Darkstorm's power of decay was reversible, so he had two spells. There has been conjecture about whether Cindarr's power of destruction (by far the most frequently used staff) could also be reversed, but this never happened in the cartoon or the comic. So the "reverse-destruction" spell mentioned on Wikipedia has no basis in fact, as it were.

The fact that there were only thirteen episodes of this series ever made reflects more on the poor sales of the toy line than on the quality of the cartoon, because this was a real gem. The storylines were for the most part well constructed; even in the two episodes I consider to be a little iffy, *Feryl Steps Out* and *Dawn of the Sun Imps*. And, unlike some shows (notably He-Man) the moral lesson to be learned from the story was never patronising. It would have been all too easy to have had Merklynn explain the lesson at the end directly to the viewer, but that didn't happen. The characters would learn the lesson themselves, and one or other of them would express it in a believable way at the end.

There's been some conjecture too about mythological parallels for many of the characters, and depending on which versions of which legends you read, you can see some of the parallels. Merklynn has always been likened to Merlin, and Leoric to Arthur, but there are plenty of other sources of myths from many countries - Witterquick has been compared to Hermes, for example, and Cryotek to Beowulf. Not being familiar with the legend of Beowulf, I can't much comment on that, but our own native Little John

isn't too wide of the mark for Cryotek.

Like many of the '80s cartoons, this featured Japanese animators, doing a resplendent job of bringing the magical world to life. It's always a challenge to create a fully believable animated world, but the planet Prysmos felt real in every sense. Okay, we know it's a cartoon, but there was never any occasion where you were required to suspend your disbelief... apart from accepting the initial premise of the show, but that's true for just about every work of fiction! I remain to this day a big fan of the totem effects described earlier, and the power staff sequences, particularly Witterquick's light-speed (the only one to actually do something to its user) and Cindarr's destruction - those two were by far and away the most visual. As the knight cast his spell, his symbol would glow, and alternate with a different symbol (a unicorn for the Spectral Knights, a dragon for the Darkling Lords), slowly at first, then faster as the spell progressed, until the magic was unleashed, and the magical being that represented the individual power would suddenly fly out of the staff, in a similar way to the totem effects.

Special mention must be made of the voice actors, many of whom duplicated roles. In some cases, it's easy to spot - Hal Rayle, for instance, doing the voices of both Arzon and the Owl of Wisdom (from Leoric's power staff) doesn't sound too different; he's changing his voice, but the underlying texture is the same. Not that that's a bad thing - both voices were just right. I'm simply using it as an example of how some voice actors were easier to spot than others. On the other side of the coin, Jim Cummings (who has graced many, many animated features with his vocal talents) provided the voices of both Witterquick and the Bearer of Knowledge (from Arzon's staff) - this is genuinely hard to believe, which goes to show what a talented voice actor he is.

Again on the audio side of things, a further special mention must be given to the incidental music. Most cartoons from this era made combined use of both orchestral and electric instruments, but Visionaries dispensed with the latter and used only the orchestra. Why this was done is unknown, but it certainly worked. I can't imagine an electric guitar or synthesiser working here somehow! Maybe it was because of the medieval theme, although not all the instruments had been invented in those times, and *The Legend of Prince Valiant* made very effective use of synthesisers (and an orchestra, too!) in its incidental music. And, digressing for a moment, while that one wasn't among my original "big three", it's certainly

another series that I really want to see come out on DVD, after my very positive experience back in the spring of 2007!

Anyway, I could go on and on about Visionaries (again), but I think I've covered the essentials. If you have any fond memories of this show at all, hunt down the DVD - it came out in 2004, so may be hard to find these days, but it's well worth the effort. This is a show that was one of the finest back in 1987, and is still one of the finest today.

Defenders of the Earth:

This is perhaps the show where my present-day experiences are the most mixed. Just to refresh your memory, this was the cartoon that featured individual comic book heroes (Flash Gordon, the Phantom, Mandrake the Magician etc) fighting against Ming the Merciless. I only recently found out just how old they all were! I knew that Flash Gordon was created in the 1930s, but I didn't realise that the other two began life around the same time. Flash's and Mandrake's comic strips both began in 1934, and the Phantom a couple of years later. In 1986, the three characters were united in this series, half a century after their original creation. Why so long? For starters, it wouldn't occur to unite a space pilot extraordinaire, a jungle fighter and a contemporary magician in a combined series - and for another, it was probably only the format of children's television, and the strides animation had taken at this point, that enabled it to work at all!

I said before that what with the wide racial scope of the characters - Flash the all-American hero (along with his son Rick), the Phantom (and his daughter Jedda) from deepest darkest Africa (although they themselves were both white), Mandrake very much the English gentleman, his adopted son Kshin from somewhere in the Far East, and his assistant Lothar (and his son LJ) from somewhere in the Caribbean - this was perhaps the most politically correct show of its time! And speaking of political correctness, this brings me on to the changes made over the years to the character of Lothar. He started out in Mandrake's strip, but in a very different form - in the comic strip, he was an African prince, who relinquished his throne to fight crime alongside Mandrake, and the descriptions I've read of him from the early years do make him sound like a half-tamed savage - speaking poor English, wearing animal skins etc.

It was only in 1965 that his character was made more PC, and of course when this series was made, his origins changed completely to those I have

already described, from African to Caribbean, and from savage to mechanical genius. Of course, the one constant to the character was his extreme physical strength, which served the team very well indeed during the course of the series.

My favourite memories of the show tended to involve Flash's space battles with Ming's roboships, and Mandrake's powers of illusion and telekinesis. However, arguably the most memorable point of the show in general is its only catchphrase, courtesy of the Phantom: "By jungle law, the Ghost Who Walks calls forth the power of ten tigers!" Trivia buffs may remember that there were a few episodes where he said "strength" instead of "power", and comic book enthusiasts will note that this catchphrase was a creation of the series - it never occurred in the comic strip. Of course, watching the show again today, I find it a little out of place, because for the most part I would describe this show as "sci-fi" - but this bit is "fantasy". Too many people dismiss the genres as being the same, but they're not. Sometimes elements of both can appear in the same show, but you have to get the mix right.

On the matter of DVD releases, unlike with *Visionaries* and *Thundercats*, they total only about a third of the show. I have no idea why the series hasn't been released in its entirety in the UK. Maybe the cartoon didn't do that well over here; I'm honestly not sure - it was, like *Visionaries*, a contemporary of *Thundercats*, *He-Man* and *Transformers*, which were all huge hits, and I certainly remember a lot more figures of those three shows in the playground than of this. In any event, I certainly had glowing memories of it. And certainly, a lot of the details I remembered were still in place - the voices, the incidental music... all that was just the same. So many memorable music cues, as with all the great cartoons from this era.

As such, you can imagine my disappointment when the first video - which I picked up in a charity shop - contained three episodes (*Battleground*, *Panther Peril* and *Fury of the Deep*) which all involved Ming trying to take control of different animals - cave slugs from another planet, panthers and all marine life respectively. To be honest, these episodes, while I did remember them, were never ones that stood out for me as a child, and my opinion of them is no higher now. I also concluded that Kshin (never a favourite character anyway) was somewhat annoying. And of course the technology of the show, while very futuristic back in 1986, seemed a little dated now - particularly regarding the communicators! Compared to

the mobile phones of today, they look like primitive walkie-talkies! All in all, I felt thoroughly disillusioned that evening.

Consequently, when I wandered into another charity shop a few months ago and noticed another video of the show, entitled *Defenders of the Earth: The Movie*, I was a little wary. However, as it was only twenty-five pence, and I did remember the episodes listed on the back - anything of this ilk entitled *The Movie* is almost always three or more episodes edited together - I bought it. It was a five-part storyline, involving the overthrow of Ming by his own son, Prince Krotan, voiced, coincidentally, by Hal Rayle, who I mentioned before, and recognised immediately - even though he didn't appear on the end credits, there was no mistaking that voice! This was a much more involved storyline, and everybody had their part to play - one of the things I didn't like about the first video was that despite there being a selection of three episodes, half the characters made no real contribution to any of them.

This was different, and over the course of an hour and a half, everybody had their moment at least once - mainly Flash, the Phantom, Mandrake and Jedda, but Lothar, Rick, LJ and Kshin all did their bit too. And Kshin didn't come across as annoying this time - mainly because he wasn't at the forefront of the storyline, I guess. But he did have his moment towards the end, when they discovered a whole tribe of Zuffoids (remember that Zuffy, although originally found by Rick, became Kshin's pet in the series).

To be concluded...

REMEMBER HIM?

Series 1. Level 2.

GIBBET

Along with Cedric and Gumboil, Gibbet was one of the level two guards in series 1. And that's all there is to say about him really! Not being named in the closing credits of the series and having only two appearances in total, Gibbet was always likely to fade into the grey mists of obscurity, and so he did. Despite being uncredited, it has emerged in recent years that Gibbet was played by Alec "Folly" Westwood, although there wasn't really anyone else he could have been played by, looking at all the series 1 actors. I'm sure this means that Alec Westwood is the only Nightmare actor to start off with two characters and then move down to one in the next series, rather than sticking with two or moving up to three. However, I digress.

Gibbet was a hostile character with short blond hair and a northern accent, and for this reason he reminded me strongly of Fidjit when I first rewatched series 1. However, he turned out to be far more disagreeable than Fidjit (who was more than a little disagreeable most of the time) when he ruthlessly killed the first dungeoneer he met, namely Simon, near the start of the fourth episode of the series.

This was entirely due to advisor error, of course. On guard in the wellway room at the end of level two, Gibbet was rudely awoken from his slumber by Simon's LANTERN spell, and promised the intruding dungeoneer instant death. Quite obviously, the team should have cast the offensive ANVIL spell on Gibbet to knock him out, but they dispelled LANTERN instead, bringing a swift (and dark) end to Simon's quest: *"Turning the lantern off did not save Simon from the guard."* - **Treguard**. Interestingly enough, this was Alec Westwood's first appearance on the programme - Folly was to feature for the first time a little later in the same episode.

Gibbet was back for the final episode of series 1, again guarding the wellway at the end of level two and again in a very ugly mood. However, this time the password - *Cyclops* - was all that dungeoneer Richard required in order to placate the unfriendly guard: *"Pass, stranger; but don't linger! I may have let you go, but I don't have to like you!"* - **Gibbet**.

And that really is all there is to say about Gibbet. With only two

relatively short appearances, he was never likely to become a classic character, but at least he managed to bag himself a victim, unlike many of the guards. Obviously Tim Child and friends thought that it would be unnecessary or unwise to include Gibbet in series 2, and Olaf was brought in to join Gumboil and Cedric on guard duty. I have never felt particularly upset about this decision, it has to be said, but who knows? Maybe with a few more appearances, Gibbet would have been able to flex his wings and find the time to grow into a popular character... or maybe not.

Fear Factor: 6 Very hostile, and obviously a real threat.

Killer Instinct: 9 Had a huge killer instinct, and let it loose on Simon!

Humour Rating: 0 No sense of humour whatsoever, not even a sick one!

Oscar Standard: 7 There was nowhere to go with the character, really.

KNIGHTMARE LOCATIONS

Weald and Downland Open Air Museum, Chichester, West Sussex

Location: Singleton, near Chichester, West Sussex.

AKA: Wolfenden, the Wolfglade and other village/forest locations.

Series featured in: 5 and 6.

These pictures were taken by me, Jake Collins, and scanned by Rosey Collins, in September 2008.

This is the charcoal-burner's camp, a common sight in the Wolfglade throughout series 5:



If it wasn't for that pesky fence, this shot would be straight out of
Knightmare:



As seen occasionally during series 5 (again, minus the fence), this is a working charcoal oven:



Next Issue: More from the Weald and Downland Open Air Museum.

FOR DUNGEON AND DUNGEON MASTER

By Ricky Temple

NB: The characters of Crown Princess Deanery's Shar and Lady Mercury are not mine but are being lent to me by Louise Brockhouse and Lizzie Northcott for the purposes of this story.

Rio Bolt thought hard about Treguard's question. He scoured the recesses of his memory to see if the name Hubert Dracher did in fact ring any bells or mean something to him... then he remembered.

"Oh yes, Dungeon Master - Hubert Bartholomew Dracher, the Paymaster General of the main Assassins' Guild, often referred to as the Bloodstained Banker, due to his mishandling of all the Guild's money," Rio said, as he recalled all the information he could remember about Dracher. "Born in the town of Bruin, his father - Bartholomew Dracher - was a successful merchant, while his mother - Claret - worked as a bookkeeper for the local tavern. He followed in his mother's footsteps and became a bookkeeper for the estate of a local gentry farmer.

"However he had a criminal streak running through him and he absconded with a large amount of the estate's liquid assets. He next came to attention, unsurprisingly, in the small and neutral area of Grimdale, making any attempt to arrest him for the theft impossible. He set himself up on his ill-gotten gains in the town of Warlock, and he even became its mayor at one point. But he again acquired an evil reputation; even without an open scandal he still made the town too hot to hold him, so he fled again with funds he had embezzled from the town treasury.

"I believe it was around this time that he joined the Guild as a junior clerk, and then quickly ascended the ranks to become first the head clerk and treasurer for the Guild's activities in Grimdale, and then the Guild's main treasurer and paymaster. Although he mostly handles the money side of things, he is strongly suspected of playing a direct role in the murder of a Knight Templar some years back, though no evidence was ever found... I think that's all, sires."

Treguard smiled at Rio. "Well done, Rio; a most impressive and detailed account of the information regarding Hubert Dracher... however, not a complete one."

Rio looked unsure. "Dungeon Master?"

"Dracher, Ranger Bolt, is also a double agent. He works not only for the Assassins' Guild... but also for Lord Fear."

Rio stiffened slightly at this revelation.

"In fact he is a very prominent and dangerous agent of the Opposition," Treguard continued.

"But I thought the Guild broke ties with Lord Fear following the fifth phase of the Dungeon, and stated themselves as being neutral in the dealings of the Dungeon and the Greater Game, sir," Rio said.

"They did, Rio," Calwain responded. "But Dracher, in violation of the rules of the Greater Game, continues to serve two masters."

"Well, can't we arrest him then, if that's the case?" Rio asked.

Calwain shook his head. "No. We learned of his duplicity through one of our agents who is undercover within the Guild. If we were to arrest Dracher, we would run the risk of exposing our agent. We have been unable to take any action."

"Until now, that is," Treguard interjected. "This is where you come in, Ranger. We have learned that Dracher has been embezzling Guild funds in order to finance Opposition operations for some time now. The last one he financed in this way failed, and as a result Dracher lost all the money he had embezzled. You may have heard about the incident concerned; it was the smuggling of a shipment of Red Dragon eggs into the realm through the port of Bruin."

Rio nodded. "Yes, Dungeon Master, I heard about it during my recuperation. Apparently a group of freelance mercenaries destroyed the cargo before setting fire to the ship. A most fortunate stroke of luck, Dungeon Master."

"And one that was not entirely unsolicited," Treguard said quietly to himself, with a slight smile. "During the clear-up of that smuggling ring, we found on some of the captured smugglers money that bore the stamp of the Assassins' Guild. It didn't take long for further proof to avail

itself, when our mole in the Guild reported that a large amount of money was missing from the Guild's safe... and now this has come to light."

Treguard handed Rio a parchment, upon which was written the following:

*ARCHERY TOURNAMENT
PRIZE OF 9000 GOLD COINS TO THE WINNER
ENTRY INTO TOURNAMENT 20 GOLD COINS*

An archery tournament will be held at the estate of former public servant Hubert Dracher, with the winner receiving a prize of 9000 gold coins.

Entry is by invitation or by paying an entry fee of 20 gold coins - all entrants welcome.

Rio read the parchment and then handed it back to Treguard.

"It would seem, Ranger, that Dracher is attempting to recoup his losses before his duplicity is discovered by the Guild," said Treguard. "No doubt he intends to use the proceeds from the tournament and the prize fund, which we believe to have been *donated* by Lord Fear, to replace the embezzled money. We want you to prevent this from happening, Ranger. We want you to enter the tournament... and to win."

Rio was taken aback by this. "Forgive me, sir, but I fail to see what that will achieve. Dracher will just find another way to recoup his losses."

Treguard shook his head. "No, he won't. We have it on good authority that the Guild already suspects him of duplicity and is conducting a thorough audit of its accounts. This tournament is Dracher's only chance of survival. All you need to do, Ranger, is win the prize money and then leave the Guild to deal with Dracher. But I must warn you, this will be a hard and dangerous assignment, as we can not intervene to aid you should something go wrong."

"Do you think you're up to it, lad?" Calwain asked.

Rio thought about the assignment. It was indeed going to be tricky and very dangerous. However, what better revenge on Lord Fear and the Opposition not just to cost them a substantial amount of cash, but also to bring about the downfall of one of their chief agents?

Rio looked at his commander and gave his answer. "Yes, sir. I'm up to this job."

Treguard smiled. "Excellent, Ranger, I was sure we could count on you. While we can't aid you directly once you begin this mission, we are not sending you into the lion's den alone. Pickle! Show Ranger Silverdale in now, please."

Meanwhile, far away from Dunshelm Castle, in the frozen land of Winteria, another servant was approaching her mistress's chamber. She knocked on the door and waited.

"Enter," came the response.

The voice was not loud and was in some ways gentle, but defiantly commanding and also very regal. The maid entered. In the far corner of the room, a regally dressed woman sat looking out of a window. She wore a tiara that had the symbol of the Winterian Royal Family engraved on it.

"Excuse me, Princess," the maid said, curtsying to the Lady.

"What is it, Silvia?"

"I'm sorry to disturb you, Your Highness, but there is a visitor who wishes to see you."

The woman, Deanery's Shar, the Crown Princess of Winteria and fourth in line to the throne, turned her head and looked at Silvia.

"A visitor? What sort of visitor?"

"A Lady, Your Highness. She says her name is Constance."

The Princess frowned slightly; the name seemed unfamiliar to her, but then she thought of something.

"I wonder..." she began.

"Milady?" Silvia asked.

"Show her in to me, Silvia."

The maid curtsied again and departed to fetch the mysterious Lady Constance. Princess Deanery's Shar got down from her window seat and walked to the middle of the room, ready to greet her guest. Through the open door of her chamber she saw the maid returning; behind her there was a hooded figure, which was undoubtedly female. The figure walked with the grace and elegance of a noblewoman. The Princess looked closely and then smiled slightly; this Lady was indeed familiar to her - that walk and air of self-assurance and confidence was unmistakable. Silvia showed the Lady in, then curtsied and left.

"Your Highness," the Lady said, also curtseying. "My sincere thanks to you for consenting to see me."

The figure then began to remove her hood, revealing long black hair, a pair of sparkling blue eyes, and a face whose beauty was reminiscent of the finest porcelain doll.

The Princess smiled and nodded her head slightly in greeting. "My pleasure, Lady Mercury."

KIDS' TV SHOWS I GREW UP WITH

Focus on: Grange Hill.

Original Broadcast Run: February 1978 - September 2008.

UK TV Channels: BBC1, BBC2, CBBC.

Grange Hill was a Children's BBC drama series about everyday life in a North London secondary school, which was located (for the most part, at least) in the fictional London Borough of Northam. Because the show ran for thirty years, I could write about it for hours and still only scratch the surface, yet I shall strive to give you the flavour of an iconic show that really has become part of our national consciousness.

I say that Grange Hill was a drama series because I think this is the genre it generally fits into best, but there were also plenty of comedic moments from the outset. Grange Hill delivered genuinely amusing scenes just as well as it delivered hard-hitting, dramatic scenes, which I'm sure is partly why it was such a successful show. The best storylines were the ones that we at home could imagine, or even remember, going on in our own schools, although at times the programme did stray into the soap-like territory of such occurrences as characters being killed off in highly implausible ways, and various parts of the school either burning down or blowing up. Grange Hill always worked best, I think, when one could watch it and think, *yes, that's the sort of thing that happens at my school*, which it did most of the time.

Perhaps Grange Hill had a slightly higher rate of teenage pregnancy, drug dealing and stabbings than the average London secondary school, but none of these more lurid storylines was ever overused to a completely unrealistic extent, and indeed the more extreme events were spread out quite widely. That is to say, I'm sure more incredible things happened at Grange Hill than at any other secondary school in the country over that particular period of thirty years, but they were spaced out sufficiently for viewers not to notice, unlike in your average soap opera.

I would never accuse Grange Hill of being sensationalist; indeed, it took fourteen years for a teenage pregnancy storyline to crop up (the show started in 1978, and Chrissie Mainwaring finally fell pregnant at the age of fifteen in 1992) and there have only been two others that I can think of since then, in 2000 and 2007. I think the frequency of drug-related storylines was probably about right for your average secondary school,

although the student mortality rate was rather too high, I feel. Most of the time, though, the storylines were firmly grounded in reality, with typical secondary school issues such as bullying, exam stress, horrible teachers, really bad teachers, love between the students, hate between the students, love between the teachers, hate between the teachers, and love and hate between the students and the teachers, being featured regularly.

I shall now tell you about my own *Grange Hill* experiences. I started watching the show regularly in about 1988, as my mother had been watching it for several years and I was just beginning to be old enough to get interested. In many ways the late '80s and early '90s were *Grange Hill*'s heyday, as it was at the height of its popularity, and I can certainly understand why. My earliest memories of the show mainly feature stern yet usually fair headmistress Mrs McClusky, possibly the show's most well-known character, alongside the stern yet usually unfair Mr Bronson, the traditional authoritarian teacher everyone loved to hate. In terms of the students, I will always remember the year group that contained Justine Dean, Chrissie Mainwaring and Ray Haynes.

Justine's most interesting moment was when her boyfriend Liam, who went to another school and was therefore reviled by all her classmates, was knocked down and killed whilst riding his bike. Chrissie, as I said before, went on to become pregnant, after an ill-advised liaison with a guy called Ted, who had previously been introduced as the sidekick and stooge of one of the show's resident bullies, Mauler McCall. Ray was always very funny and - after three or four years away from the show - he went on to open a café near the school that became the local hangout for the students between 1997 and 2002.

The 1995 series was particularly significant for me as it introduced my own year group into the show; I always found it interesting to follow their progress through the school. My contemporaries were Wayne, who used to be a bit of a chav but ended up really nice; Judi, who had a mother with MS and ended up falling out of a window to her death, which was a sad and cruel fate that actress Laura Sadler also suffered some years later, ironically; Kevin, who was very laid-back and quite funny; and Sarah-Jane, whom Kevin once shot with an air pistol - accidentally, of course. There were others in the year group from time to time, but these are the four I'll always remember and feel a certain fondness for. Similarly, I know that Rosey has a special place in her heart for the stalwarts of her

own year group, who were amusingly named the Double Dare Gang. Tom, Lisa, Matt, Gemma and Cracker got into plenty of amusing scrapes around Grange Hill during their early years, but then they got older and, as a direct consequence of the passage of time, Tom was falsely accused of rape while Matt developed testicular cancer and had to have one of his testicles removed. Ah, why do we have to grow older?

Sometime in the mid-1990s (I forget exactly when, but it was probably late 1994 or early 1995) something very significant happened in the world of Grange Hill - the series started being repeated from the very beginning on BBC2 on Sunday mornings! My mum was over the moon, and Rosey and I were very interested to see the older shows for the first time. We met Tucker Jenkins, undoubtedly Grange Hill's most famous alumnus, and his fellow Year Sevens, who were still called First Years at the time and were one of the first groups of children in the country to enter the previously uncharted territory of comprehensive secondary education.

Being familiar with Todd Carty as Mark Fowler in EastEnders, it was certainly very interesting and slightly amusing to see him as fresh-faced ragamuffin Peter "Tucker" Jenkins, the cheeky scamp who was always getting into mischief, but who had a heart of gold underneath it all and whom everyone (including the teachers) just couldn't help liking. I think it's worth noting here that Tucker has the honourable distinction of being the only character to appear in both the first and final episodes of Grange Hill; he also appeared in most episodes during the first five series, as well as the first episode of the 2003 series, and of course there were three series of his very own spin-off, Tucker's Luck, during the mid-1980s.

I shall discuss the early series in detail a little later on, as I have become quite well acquainted with them recently thanks to the recent DVD release, but I just want to mention here that I very much enjoyed catching up with those early episodes, and then re-watching the ones I hadn't seen for so many years - I always wished CITV would do the same thing with Nightmare! The Grange Hill repeats continued for some years - I think they finally petered out sometime in 1998 - and most of the existing series were repeated; I'm fairly sure they made it up to the 1993 series in the end. Grange Hill repeats used to be a Sunday morning mainstay, and it's a shame they're not still going on to this day.

Unfortunately, and perhaps inevitably, the quality of the series did start to decline somewhat as the years went by. Don't get me wrong - it was still one of the best shows on children's television, but by the time we got to the turn of the century, *Grange Hill* seemed somewhat flat and tired. Increasingly the show was becoming very soap-like, and perhaps was relying too heavily on the personal lives of some of the teachers, who were beginning to spend their time marrying each other or looking for their long-lost sons. Consequently, in 2003 the show was given a shake-up - production moved to Liverpool, and so, it seemed, did the school itself. The personal lives of the teachers became a no-go zone - most of them didn't even have first names anymore - and the show was redesigned to be more fun and light-hearted. Sounds like a good idea, doesn't it? Believe me, it really wasn't!

Not only had the school apparently changed its location (it was not part of the *Nightmare Dungeon*, and therefore should not have been able to do this) it had also changed all its teachers - talk about lack of continuity! The one and only teacher that made the move to Liverpool was headmaster Peter Robson, who had been with the show since 1988, when he had first appeared as a young, idealistic PE teacher. Unfortunately the 2003 series turned out to be Mr Robson's last, and his subsequent absence is something that I personally feel the show never really recovered from, as it always seemed to be missing something without him. I suppose it isn't really surprising that I felt this way, as Mr Robson had always been around, at least as long as I'd been watching, but the Liverpool-based version of the show was vastly inferior even before he left, at least in my eyes.

The revamped show made a conscious effort to recreate the atmosphere of the earlier series, and it failed miserably to do so. The main problem was, I feel, that the new characters were obviously supposed to be reincarnations of the original First Years who had starred in the first series; they even had similar names! Sadly, the whole thing felt like an inferior rip-off. In 1978, Anne Wilson was late for her first day of school; in 2003, this fate befell her namesake, Annie Wainwright. We had Patrick "Togger" Johnson, Tucker's nephew, who had two friends with whom he often got into amusing scrapes, just like Tucker and his pals twenty-five years previously. The character of Andy Turner was based on Tucker's long-time cohort Alan Humphries, whose surname had actually been given as Turner in the first episode of the first series and had then changed to Hargreaves, before settling on Humphries at the beginning of

the second series. We also met Abel Benson, who was short, black and an exceptionally talented footballer, exactly like Tucker's other staunch ally, Benny Green. Jeremy Bishop, the shy, nerdy boy with the briefcase, was the new Justin Bennett, while Trisha Yates had become Tanya Young, the fiercely independent, rebellious, loud-mouthed girl who was destined to become Tucker's/Togger's squeeze in later years.

Sadly, the new incarnation of the series never really pulled itself out of the realms of mediocrity, although Togger and Tanya were always very watchable, despite their distinctly iffy origins. The final series of *Grange Hill*, which was broadcast on BBC1 last summer, was an absolute travesty, quite frankly. It was supposed to be geared towards a younger audience, as teenagers apparently don't watch CBBC anymore, but I'm sure they would if there was some decent stuff for them! You can read elsewhere in this issue my thoughts about the folly of TV programmes deviating from their roots, and that is exactly what *Grange Hill* had done by the time the final series honed into view.

The series was filled with "fun" fantasy sequences and "swooshing" titles and captions, and was obviously supposed to look like a kind of living comic. It just looked desperate and was nothing more than embarrassing, quite frankly. Regular Year Six characters joined the cast, in a vain attempt to make the show more accessible for younger viewers. The most frequently seen of these new characters was a girl called Serena, who seemed to have run away from her primary school and joined the ranks of *Grange Hill* a year early entirely of her own accord! Nobody seemed to notice that she was continually sneaking into the school without the rest of her class, who were seen far less frequently. Even worse, the PE teacher seemed to be running the entire school, and no one ever went to lessons anymore! It didn't look much like the *Grange Hill* I knew and loved, and it didn't feel like it either. Shame on you, BBC!

While we're on this subject, the BBC should also feel ashamed of itself for trying to stop as many people as possible from watching the penultimate series of *Grange Hill*. It was originally shown on the CBBC Channel early in 2007, with absolutely no preliminary publicity whatsoever, and has never been shown on BBC1. It was supposed to be repeated on the CBBC Channel, but it got pulled after only one episode! A flimsy excuse was offered, but it was obvious that the BBC was not giving one of its longest-running and most successful shows the respect and air-time it deserved; bad as it had become by then, it deserved better!

Anyway, let's get back to pleasanter musings. Like *Nightmare*, although *Grange Hill*'s later life was less than glorious, the bulk of the programme was one of the best things on children's TV. Because it was school-based and because it ran for so long, the show was bound to go through a large number of cast changes, particularly where the students were concerned. Typically a student character would appear for either five or seven years, depending on whether they stuck around for the Sixth Form, although some left earlier or joined later, exactly as school pupils do in real life. Teachers, of course, often stuck around longer, again as they do in reality. There was always the potential, therefore, for a teacher or two to stay with the show for its entire run, although in fact all the original members of staff had disappeared by the end of the third series. There were several long-running characters throughout the show's thirty-year run, though, and because that kind of thing interests me, I'm going to tell you about some of them.

If you asked a selection of average, everyday people which character they thought had the longest tenure ever on *Grange Hill*, I bet a good proportion of them would say Mrs McClusky. As I mentioned earlier, she is probably the most well-known character from the show, and she is certainly the one that gets mentioned most frequently on documentaries and nostalgia shows. Mrs McClusky (played by Gwyneth Powell) joined the show at the start of its fourth series, and remained as the headmistress for the next ten years, taking the show through to its late-1980s heyday and beyond. However, Mrs McClusky actually comes third in the list of the longest-running *Grange Hill* characters, appearing in a total of eleven series, from 1981 to 1991.

The outright winner of the longevity contest is Mr Robson (played by Stuart Organ) who appeared in sixteen series of the show, from 1988 to 2003. If you take into account the fact that *Grange Hill* ended up with a total of thirty-one series, you'll realise that Mr Robson appeared in just over half of them, which is no mean feat. But who is second on the list, I hear you cry. Well, I'll tell you - it's Geoff Hankin (played by Lee Cornes) who appeared in thirteen series, from 1990 to 2002. Mr Hankin is probably my favourite character ever, yet no one ever seems to remember him.

He was an unassuming, bespectacled science teacher, who started off as something of a figure of fun for the students. Indeed, during his first

series, Mrs McClusky expressed serious doubts about his ability to control his classes. However, Mr Hankin soon found his feet, and his kind, sympathetic nature made him a very popular teacher. His teaching methods usually involved making the students laugh, and we at home laughed along with them, yet we all learned about science at the same time. Mr Hankin was the kind of teacher everyone should have, in my opinion. He knew when to be funny, but he also knew when to adopt a more serious demeanour to help troubled students. He was a brilliant character, and it's a shame he got left behind when the school uprooted itself and ran away to Liverpool.

Finally in this article, as promised, I am going to share with you some of my thoughts about the very early series of *Grange Hill*. A couple of years ago, two DVD box-sets were released - one containing the first and second series, the other containing the third and fourth series. I wasted very little time in presenting these as a gift to my mother at an appropriate juncture, and we have since very much enjoyed the experience of re-watching them. Unfortunately, it seems that the BBC has no plans to release any further series, which is a bit of a shame. However, these two releases surely are must-haves for any *Grange Hill* fan!

Watching the first series, I loved seeing all the garish '70s curtains and wallpaper in the houses of the nervous First Years, and I smiled nostalgically as Trisha Yates brought in a bottle of milk from the doorstep - I used to do that sometimes, when I was very young! (Of course there are still one or two milkmen around today, but it certainly is a dying trade, mainly thanks to Tesco, which is slowly but steadily taking over the entire world.) After witnessing the exploits of Tucker and his classmates, I thought that I would probably feel quite heartened and comforted if I had been about to start secondary school myself. The experience was obviously a bit nerve-wracking, and not everything ran according to plan, but everyone was in the same boat, and the teachers would be kind to you if you didn't know what you were doing. Some teachers were nice, and some were not so nice, but as long as you did your best then they would generally treat you with respect. Yes, I wish I'd had the first episode of *Grange Hill* to watch on the evening of September 6th 1994 - I think I would have felt a lot better about what I had to do the next day and I might actually have got some sleep that night!

I think the first series is my favourite of the four on the DVDs. The

second series started to steer into more familiar territory, such as Cathy Hargreaves finding out that her stalker was actually her estranged father, which was all very engaging, but generally I think I prefer the more low-key atmosphere of the first series. A recurring theme in the early episodes is political activism - the students are forever starting up rallies and petitions about various school-based issues, such as the abolition of school uniform, the organisation of the canteen, and the procurement of an outdoor centre for field trips and leisure activities. I actually think this angle was slightly overused.

Having said that, overall I think the first four series of *Grange Hill* are all excellent. There's plenty of drama, plenty of comedy, plenty of moments you might recognise from your own life, and even a very nice production of *Joseph and the Amazing Technicolor Dream Coat* to enjoy. I must also mention my favourite character from the DVDs, Geoff "Bullet" Baxter, an early stalwart of *Grange Hill* who was played quite superbly by Michael Cronin from 1979 to 1986. Mr Baxter was a PE teacher. Although he seemed on the surface to be strict, harsh and impatient, underneath it all he had the heart of a lion and the soul of a fluffy kitten.

Mr Baxter's highlights from series two, three and four include slogging a fellow PE teacher who was bullying some of the students, leaping on top of and capturing a burglar whilst supervising a cross-country run, and getting himself into a right old mess in the gentlemen's lavatories at a local shopping centre. Tucker Jenkins and some of his friends had skipped school and were hiding in one of the toilet cubicles; Mr Baxter knew this full well and was looking for them. A security guard found Mr Baxter crawling around on the floor and peering under the toilet doors, and was understandably perplexed by his behaviour; Mr Baxter's explanation that he was "looking for some boys" did little to allay the guard's suspicions that he was some kind of pervert. Mr Baxter then felt constrained to explain that he was a teacher, before leaving in a somewhat sheepish manner. A short while later, Tucker and friends made their escape, much to the security guard's surprise. A brilliant scene!

I could type so much more about *Grange Hill*, but I think I've finally managed to get down everything I wanted to say. I will always remember the show with great fondness, and count it as one of the most iconic children's programmes of all time. In many ways it is a shame that the doors of Britain's most famous school have now closed forever, but those

doors will always remain open in our hearts and minds; we have all been to school, and so there is a little part of *Grange Hill* in all of us, and there always will be.

PUZZLE PAGE TWO

Death Threats II

Only a select group of Knightmare characters managed to bag themselves a victim or two, but there are many others who would have killed under the right circumstances. Here are some quotes from a few of them. In each case, which character is threatening (but not succeeding) to finish off which dungeoneer's quest?

1.) "The new master says destroy, and destroy I shall, unless you feed my ignorance."

2.) "Every step you take in this world puts Smirkenorff at risk; I shall keep him hidden from you. And if you attempt to find him then I shall pincushion you!"

3.) "Fail all three, and I feed on you!"

4.) "Fail thrice and I'll have you for breakfast! Metaphorically speaking, of course - I'd never actually eat anything that looks as sickly as you!"

5.) "So I think the best thing I can do is... chop your head off, yes that's it."

6.) "Hold, intruder. The password now or you perish!"

7.) "You'd better give me a good reason not to blip you, and then blop you!"

8.) "You'd better answer me or you'll get an arrow!"

9.) "_____ have the honey first, then he thump you on the head! Sorry, orders is the orders."

10.) "If you try to swim back through them sewers, they'll follow you in. They can swim a darn sight faster than they can walk, I tell 'ee. So give up your knapsack and your eye shield, cos you won't be wanting them no more."

11.) "When I gets me magic rope out, you mustn't run and you

mustn't struggle."

12.) "If you have lied, and the dragon has not raided, than I shall shrivel you to a dry toad-skin!"

SCANDINAVIAN NIGHTMARES

Jón Þórsteinn Petúrssón, February 2008

DISCLAIMER: Despite the apparent timelessness of this not-so-short story, it is part of an existing series, which has so far contained graphic depictions of extreme alcoholism, drug use, violence, theft, martial arts, animal torture, institutionalisation, church arson, abduction, sodomy, bizarre fetishes, underage sex, fascism, murder, cannibalism... and Cradle of Filth. Please be assured that any references to any of these slightly controversial subjects do not reflect the opinions or beliefs of the author of this piece or the editor of The Eye Shield fanzine, but are used for purely literary purposes to reflect the purely fictional opinions and/or beliefs of the purely (well, mostly purely) fictional characters. **YOU HAVE BEEN WARNED!**

***** LEVEL THREE *****

Far from crashing, the truck rolled serenely to a halt at the end of the line, and Gunnar climbed out before issuing that obvious line yet again.

"Where am I?"

"You're in a dark green cave, with bones strewn all around the floor. There are two exits on the other side of the cave..."

Before Håkon could finish his description, Lord Fear's face appeared in the gap between the doors.

"Greetings, Treguard," Lord Fear sneered. "Sent another acne-ridden youth into the Dungeon to take me on, have you?"

Treguard was astonished. "Lord Fear? What are you doing here?"

"What do you think I'm doing?" Lord Fear responded. "Surely you didn't expect that old giffer Mogdred to be wheeled out of the nursing home at this kind of short notice? Especially since all he'd do would be to appear and command these puny human adolescents to..." He put on his best mocking voice. "...*look upon Mogdred and quail*. Oh yes, terrifying, I'm sure. Besides, without me, who would supply the snappy, sarcastic lines that I'm so good at? I'm going to enjoy having some unscripted dialogue for a change. Those spyglass sequences were getting just a bit too predictable."

Treguard and the team looked on in bemusement.

"Now, if you'll excuse me, I've got business to attend to. The business of finishing off this team, who have been bending the rules to breaking point the way *you* had the affront to accuse me of, Treguard! So I don't see any reason why I can't respond likewise. I am going to send this team to their doom, and then I am going to gloat. A lot. I do so enjoy gloating, even more than watching my faithful but stupid servants crushed by errant cave trolls. As for you, the one with the pigtails... I've got a spell for you. Spellcasting, G-A-U-N-T-L-E-T!"

With one swift sound of the jangly spell noise, skull ghosts started to rise from the piles of bones.

"Gunnar, turn left... now, run!"

Lord Fear's face looked on and laughed as Gunnar dashed out the left-hand exit.

"Where am I?"

"You're at the top of some stairs; there are more stairs in the other side, with a door with a grille over it. There are two more exits on the same wall, and there's a table with some items on it. Unless I am very much mistaken, and I'm not because I've seen it before, this is the level three clue room. Come down the stairs and walk forwards..."

Gunnar carried out Håkon's instructions.

"Now, can you see the table?"

"Yes..."

"What's on it?"

The camera zoomed in on the objects. On the table was a tin of Heinz baked beans, a bottle marked "sniff", a large shield with a massive white pearl in the middle, and a horn – of the musical variety, with a hole in the end. Gunnar bagged the beans immediately, but was interrupted again as he was examining the other three objects. It was Lord Fear again, his face appearing on the right-hand wall.

"I told you you'd be finished," Lord Fear gloated. "I've rigged level three so that you will need all three objects to survive. And as the rules state you can only carry two objects – for what it's worth given the way you've been playing – you will not escape. The path ahead lies through the right-hand door, where you will die. Now, I'm off to get a bag of popcorn and a king-sized bucket of Dungeon juice, and I will sit back and enjoy the show. Ciao for now."

Lord Fear disappeared, and the team considered their choice.

"Oh dear, team," Treguard lamented. "It seems you may be getting your comeuppance here. As Lord Fear said, you can only take two objects... but which one will you leave behind?"

Gunnar picked up the bottle, and took a cautious whiff of its contents. He reeled at the assault on his nose.

"Aargh, it's absinthe!" he choked. "I recognise it from the time my brother downed three bottles in one night and hallucinated. He said I'd turned into a mushroom."

Gunnar grabbed another item and turned round, without the others seeing it.

"What else did you take?" Håkon asked him.

"I've got the horn," Gunnar answered.

"Better hope that Mellisandre shows up then, hadn't you!" quipped Håkon.

A loud groan echoed round the antechamber. Håkon guided Gunnar through the door on the left, contrary to Lord Fear's dubious instructions.

"Where am I?"

"You're in another cave... and there's a glowing yellow path in front of you. Walk forwards... now, can you see a step?"

"Just about..."

As Gunnar stepped down onto the next "path", the room started to change. The "path" was, in fact, a dragon's head, with smoke rising from both nostrils.

"Hey! What are you doing! Get off my nose!" growled the dragon. It was the belligerent dragon from series two, not Owen, the more friendly Welsh alternative. Gunnar stepped back.

"You had better impress me now, or I'm going to eat you," snarled the dragon. And he meant it. For the first time, the team actually thought they might be in trouble.

"Right, I've got an idea," Gunnar answered. "Dragons like fire, right?" He took a mouthful of the absinthe, wincing at its horrific taste and high alcoholic content, and

took out Per-Erik's Zippo from his back pocket. Unfortunately, his trick backfired as he spluttered most of the absinthe straight into the Helmet of Justice, and it dripped down onto the lighter, bursting into flames and scorching his hand. Gunnar squealed in pain and dropped the lighter.

"That was pathetic," grumbled the dragon. "I'm just annoyed you're not a bit bigger, as you'll only make a light snack. Oh well, I suppose I'll have to eat the next dungeoneer as well... it's either that or go hungry..."

"Quickly, team, you must find another way to suppress this monster!" Treguard advised.

"Hang on, I've got another idea," Gunnar yelped. Without any explanation, he launched straight into it. "Brollachan, Brollachan, Brollachan!"

To everyone's surprise, not least that of the production team behind the scenes who thought they'd lost the required software, the Brollachan appeared to the sound of an Oriental gong, with a blatant disregard for being another invading character from a later series.

"What's going on?" snapped the dragon. "What is this face on the wall?"

"I... hunger..." drawled the Brollachan. "Feed... me... with... knowledge. Who... am... I... and... what... is... my... purpose... here?"

Quick as a flash, Gunnar answered. "You're the Brollachan, and you've been sent by Lord Fear to slay the dragon, Smirkenorff. See, there's a dragon. That's Smirkenorff. Destroy him!"

"What? No! I'm not..." the dragon attempted to interrupt.

"I... know... you... do... not... lie... to... me..." the Brollachan droned. "I... will... destroy... the... dragon..."

The Brollachan's eyes lit up, and issued two more streaks of AVAUNT-style lightning. With a loud howl, the dragon's eyes shut and the smoke disappeared from its nostrils. The Brollachan disappeared with the sound of rumbling bricks. Håkon guided Gunnar along the deceased dragon's nose, and through the door on the other side.

"Where am I?"

"You're in another cave – it's a bit like that axe room we saw Sylvester Hands in earlier. There appears to be nothing of interest other than a few rocks – no clue objects, which we can't take anyway, no food..."

Håkon's description was rudely interrupted by a dramatic chord.

"Warning, team, here be cavernwights!" Treguard declared. "They are blind and deaf, and hunt by smell alone... they already have Gunnar's scent, and you must keep them away from him, as all touch is deadly! And you've used the sniff potion!"

"No panic, we'll guide him out," Håkon answered, calmly. "Gunnar, walk forward..."

"Too late, they will follow him and you will perish!" Treguard added, with rising agitation in his voice.

"Wait a minute..." Gunnar answered. "Treguard wasn't joking about the magic digestive qualities of the knapsack, you know. I think those beans are making their way through my system... I don't feel too good..."

With that comment, Gunnar let out a massive wet fart that echoed through the entire Dungeon the way Mogdred had always hoped his roaring laugh would have done, only this was on a whole new level. The cavernwights choked, their hypersensitive sense of smell completely overwhelmed, and keeled over.

"Right, Gunnar, the cavernwights appear to be dead," Håkon said. "Walk forwards..."
"See, all you Mary Whitehouse types? I told you toilet humour would be useful one day," Øyvind growled at the camera. "Now let us never speak of this scene again."

"Where am I?"

Gunnar could hear an eerie wailing noise from under the helmet. Håkon did not even have time to start his customary room description before Treguard jumped out of his seat.

"Exrrrrrrrrreme warning, team, this is the face of Medusa!" bawled Treguard hysterically. "Stare at it too long and you will be turned to stone!"

Håkon sat, calmly, facing the screen, watching the snakes writhing mesmerically above Medusa's face. Xander and Øyvind turned round in unison to face the other way.

"I knew a girl at school who looked like that," Xander commented. "My mum forced me to take her to the roller disco at the church hall. Utter purgatory, that was, but I thought I'd take some advantage of the situation. I was wondering why I felt a bit stiff the next morning. Brrrr." Øyvind said nothing, but smirked to himself under his beard at the thought of Xander clutching the walls of the church hall and pulling himself pathetically round to the sounds of Aqua and the Spice Girls. Treguard's interruption failed to disturb his daydream, and Håkon was left to handle the situation alone.

"Gunnar is in severe danger!" shrieked Treguard. "You need the magic shield, now you have only seconds before you are all transmogrified!"

"Gunnar, turn round and face the other way," Håkon commanded.

"Petrification is imminent!" howled Treguard, nearly wetting himself. Håkon turned to face him.

"See these sunglasses?" Håkon asked, pointing to his favourite facial furniture. "See also how I am not turning to stone? 100% guaranteed Medusa-proof, these are. I made sure of that when I bought them, which is probably why they cost me three thousand kroner. Massive dent that made in my bank account, but it was worth it so I could never have had one of Xander's... *cough*... *accidents*. Now, back to the job in hand." Treguard glowered at him. The production team were probably doing so as well, not that they could see through the Dungeon walls.

"Right, Gunnar... the exit to this room is on the left of the far wall. Whatever you do, keep facing the way you are. Now, sidestep to your right, keep going..."

Gunnar disappeared off the left-hand edge of the screen.

"Stop. Now, walk backwards. In a straight line."

Gunnar, facing entirely the wrong way from the point of view of the Dungeon, walked backwards, straight through the door. He was clearly still flesh and bone as the screen flipped to the next room.

Backstage, more teacups were being hurled across the room.

"How are they getting away with it? How?" screeched the director.

"You joking, boss?" Dave asked him. "I reckon this lot are amazing. They've dodged every bullet we've thrown at them. I mean, why didn't Chris's advisors from series two think of all turning round the other way? They could have turned him round, then guided him backwards while guessing where he was, then turned back round to have a

quick look... I think here, we're dealing with a team of superior intellect and you're just jealous because you went to..."

"Enough!" howled the director. "I've got another devious scheme for them. Let's see if they can get out of this one..."

"Where am I?"

"You're in what looks like a prison cell. The door you've just come through has been barred, and there's a huge blue face on the wall. I can see no obvious exit..."

"Caution, team, this, as you may have worked out, is a gargoyle. He is ashamed of his extreme ugliness and tends not to let out anyone who wanders into his dank corner of the Dungeon. Unless you can cheer him up, you'll perish here... his misery is having a severely detrimental effect on your life force... all I can tell you is that his name is Mug."

"Well, that's me out, then," snorted Øyvind. "Any time I've tried to cheer anyone up, they committed suicide. And you're right, that is an offensively ugly face. For a start, it doesn't have hair or a beard."

"I'm warning you, team..." Treguard growled. "Already your life force is into condition amber."

"Come off it, he's not as ugly as that Medusa," Xander added.

"Poof," Øyvind sneered at him.

"Come on, don't just leave me standing here!" Gunnar interrupted. "Do something! What do you want me to tell him?"

"Erm... can you... compliment him on his appearance?" Håkon asked.

"Oh, don't bother!" Mug piped up. "I am so ugly I just want to be left here to rot..."

"Erm... no, I don't think you should do that..." Gunnar stammered. "I saw a gargoyle once in a Games Workshop magazine and that had huge, sharp teeth and nasty red eyes and was far uglier than you are..."

"So you *do* think I'm ugly!" moaned Mug.

Gunnar turned to where he thought the advisors would be as if to talk to them directly.

"Seriously, you lot, help me out here!"

An awkward silence followed. Fortunately, the life force clock disappeared off screen before it could turn red.

"This is useless," lamented Mug. "All of you, just stop looking at me..."

The silence continued... briefly, but was broken by the unlikeliest noise ever. It sounded like a woman shrieking in the distance... and that distance grew ever shorter and the shriek grew louder until Mellisandre dropped seemingly out of nowhere, straight into Gunnar's arms, narrowly avoiding being impaled on the horns of the Helmet of Justice.

"Eeek... where am I?" Mellisandre squeaked. "Hang on... I recognise you... it's Gunnar, isn't it?"

Gunnar nodded nervously.

"Panic not, Gunnar, it's Mellisandre," Håkon told him. "The ginger girl you saw on level one who dropped through the trapdoor. Now get her number before she disappears again."

"Am I glad to see you!" Gunnar answered. "Or at least I would be if I wasn't wearing this helmet."

"I must have been falling for ages," Mellisandre told Gunnar. "I didn't think it was this

far down. Now where are we... ooooooh!"

Mellisandre's latest shriek was a result of turning round to see Mug on one wall.

"It's a huge face!" she trilled. "And... it looks like my last boyfriend!"

Håkon, Xander and Øyvind stared, open-mouthed, at the screen, incredulous that someone as wet as Mellisandre could ever have pulled, or... perish the thought... been deflowered. Their mouths became wider as she raced over to Mug's enormous blue visage and hugged it, with a gigantic smile on her face.

"Oh, Nigel, I thought I'd lost you forever," she simpered, nuzzling Mug's enormous cheeks. Mug, somewhat confused by the whole bizarre situation, not least his resemblance to someone who was obviously not hideously ugly, turned red almost in an instant. And, in doing so, a door was revealed beside him. Fate, though, was to intervene, as Mug's face suddenly changed into that of Lord Fear. Mellisandre let go, let out a piercing scream that could have woken the dead – though, fortunately, no skull ghosts were to appear – and ran away like a scalded cat. Lord Fear addressed Gunnar.

"Ha-ha-ha! Just one of my little jokes, young dungeoneer," he sneered. "You didn't think I had a sense of humour, did you? Well, I do, as long as the joke is at anyone's expense but mine. I will enjoy watching your demise, but it makes it so much more satisfying seeing you squirm beforehand. Now it is time for the final showdown. Go on, off you go through that door... I will be waiting for you."

Håkon's annoyance was growing. "I'll show him who's going to do the gloating round here," he grunted. "Gunnar, walk forwards... turn left, and walk forwards again..."

***** END OF PART FIVE *****

POETRY CORNER

Poor old Nathan and his likeable team didn't really do anything wrong (apart from guiding their dungeoneer into a hole, of course) yet they perished in the penultimate chamber. So near, yet so far...

From southern shores there came four friends,
Who used their brains to worthy ends.
A wicked plan to make them fold
Was foiled by Bartram's lust for gold.
The slabs of runes were made to fly,
Then Nathan safely passed on by
The skeletron, who could not see,
Thanks to Invisibility!
A Risky trip through trapdoor's flaps
Led on to quite the worst of traps,
As Hordriss was in danger from
A dagger-wielding skeletron.
It looked like Sidriss, just a bit,
So Nathan had to show the grit
To coax the cat to change to mage,
And kill the monster in his rage.
In Linghorm's tunnels far below
The speed required was quick, not slow.
With Maldame a pact was drafted,
Which meant the team was royally shafted!
On board the ship a globe was sought,
Then Bartram's magic book was bought.
But then, alas, in Marblehead
Poor Nathan soon would end up dead.
The floor of holes and balls of fire
Were typical of Lord Fear's ire.
Soon Nathan fell right through the floor,
The quest could carry on no more.

PUZZLE ANSWERS

Death Quotes II:

- 1.) Cedric. Episode 202. Claire.
- 2.) The Gargoyle. Episode 305. Leo.
- 3.) Maldame. Episode 805. Nathan.
- 4.) Merlin. Episode 407. Nicola I (Nicky).
- 5.) Gretel. Episode 211. Jamie.
- 6.) Morghanna. Episode 308. Ross.
- 7.) Elita. Episode 506. Sarah.
- 8.) Merlin. Episode 313. Julie I.
- 9.) Mildread. Episode 201. Martin I.
- 10.) Merlin. Episode 215. Steven.
- 11.) Morghanna. Episode 315. Martin II.
- 12.) Merlin. Episode 410. Vicky.

Death Threats II:

- 1.) Brollachan. Episode 707. Alex II.
- 2.) Romahna. Episode 701. Simon IV.
- 3.) Olgarth. Episode 101. David.
- 4.) Cedric. Episode 105. Daniel I (Danny).
- 5.) Gundrada. Episode 410. Vicky.
- 6.) Gibbet. Episode 108. Richard I.
- 7.) Fatilla. Episode 411. Dickon.
- 8.) Gwendoline. Episode 504. Sarah.
- 9.) Olaf. Episode 210. Stuart.
- 10.) Raptor. Episode 803. Daniel II.
- 11.) Sylvester Hands. Episode 711. Julie II.
- 12.) Maldame. Episode 809. Dunstan.